

Transient youth may be people

OTTAWA (CUP) — A special task force on last year's "transient youth" prepared for the federal Health and Welfare Department seems to have surprised a lot of people.

For one thing, it notes that most of the young people on the move last summer were self-reliant, temporary transients with no special hang-ups or problems.

On the other hand, 85 per cent of them did use drugs — mainly marijuana (but a drug is a drug).

The researchers were young people responsible for operating the government's summer hostel program. They interviewed 280 people, noting that the group may have been a bit straighter than average on the assumption that "US draft dodgers, juvenile delinquents, motorcycle gang members, and zapped freaks" would tend not to use the hostels.

But, says the report, 38 per cent of the transients reported trouble with police or other authorities.

"The battle between transients and authorities is an ancient one . . . currently raging at a higher level of intensity," the report says.

"However, in many cases police agencies have used highly questionable methods to gain information, to make arrests and win convictions."

The report notes that the present availability and use of certain kinds of drugs calls into question the validity and effectiveness of Canada's existing drug laws.

Vagrancy laws also come under attack as instruments for use by police "to control people they consider undesirable or suspicious".

The report also suggests the institution of a standard juvenile age across the country, and that legal aid be made available to the young travellers.

The statistics collected indicated that:

- Most young transients expected their travelling to

last only through the summer.

● Most could handle travel experiences "without complications or any particular intensive or prolonged assistance"

● 85 percent had used or were using grass or hash

● 20 per cent had used or were using speed

● 48 per cent had used or were using "hallucinogens"

● 3 percent had used or were using heroin.

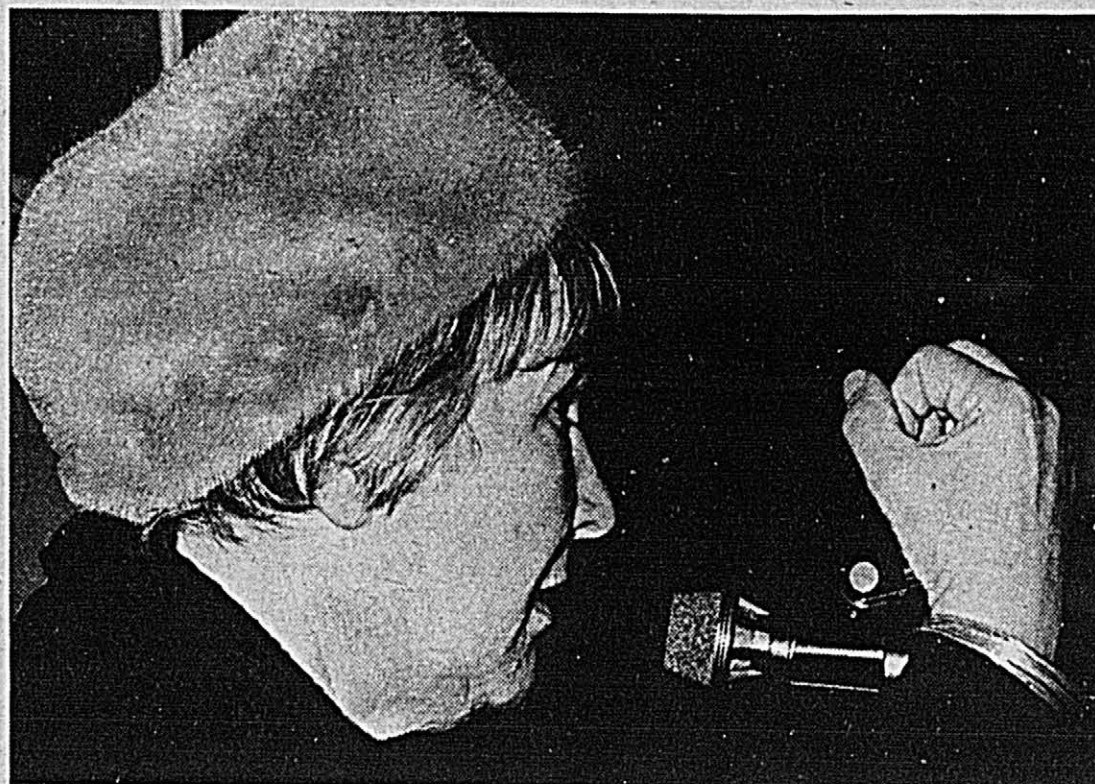
The report estimates 30,000 to 60,000 transient youth last summer and "a large number . . . during each summer within the foreseeable future."

For the most part, the report concludes, "They are autonomous and self-reliant. They present few health and welfare problems that are distinct, beyond their basic needs for food, shelter and only occasionally the more specialised services such as legal aid and medical aid. However, they do present these needs on a unique scale."

McGILL DAILY

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Daily photo by Alex Alpern

Give me Siberia again or give me Israel: declared Luba Bershadskaya at a meeting sponsored by the Student Struggle for Soviet Jewry. Miss Bershadskaya is a member of the Moscow Jewish resistance. See story on page 3.

O'Connell withdraws

by Michael Pollak and John Alsop

Kevin O'Connell and Richard Hart have withdrawn their candidacies for President and Vice-President (External Affairs) respectively, of the Students' Society.

Both cited academic pressure and the inexperience of the candidates for the remaining positions on the executive as the major factors leading to their decisions.

O'Connell revealed that the School of Business Administration had advised him that the heavy academic load of the M.B.A. program necessitated a choice between student government and the pursuit of his professional career.

He agreed with the faculty that the burden of office would have a detrimental effect on his studies, but deplored the attitude of the Administration towards student government.

O'Connell went on to say that "McGill doesn't recognize the value of student government as

an educational experience". He suggested that the university should do all in its power to encourage capable students to take an active part in student politics.

Richard Hart pointed out the irony of a situation in which the academic policies of the Faculty of Management discourage students from obtaining managerial experience in student affairs.

The former candidates disclosed that the "drop-out or flunk-out" predicament in which they found themselves left them no choice but to withdraw from the elections. Both expressed regret that they would be unable to continue serving their fellow students.

O'Connell and Hart expressed intense disappointment at the quality of the remaining candidates for the various executive positions. They alleged that all of the other candidates were totally lacking in experience.

They went on to say that the newly-won student representation on Senate and other governing bodies would be placed in jeopardy by similarly incompetent actions.

Administration contradicts itself

by Ze'ev Ionis

According to recent information received by The Daily, the McGill administration has managed to totally contradict itself in its reasons for the recent decision to terminate the contract of Prof. Manuel Betanzos-Santos of the Spanish Department.

In a letter to Betanzos early this month, Arts & Science Dean E.J. Stansbury gave two reasons; the first, that the "intolerable state of tension" which existed in the Department, and between the previous Department head, Mrs. Harvey, was "due to (Betanzos') attitude and actions", and the second, that "neither his achievement as a scholar nor his contributions to teaching and Universi-

ty life in general" were at the level they should be.

The first, which was a direct reference to the confrontations last year between Mrs. Harvey and the Department, were not, as Stansbury put it, "due to (Betanzos') attitude and actions." This was due, at least in Chairman Lipp's words, to "a breakdown in communications, and consequently, personal relations." It might be further pointed out that last March, in a meeting of the Department attended by Stansbury and Harvey, many of the teaching faculty of the Department spoke out against Harvey, and two-thirds of the faculty wrote to Vice-Principal Oliver concerning their complaints, and consequently she was removed from her position.

The original reasons forwarded last year were rejected by CAUT, who set up a commission to study the issue. At that time, they recommended that Betanzos be given a one year extension of his contract, so that the whole issue could be restudied in an objective atmosphere. McGill agreed to this, but failed to set up a committee to evaluate Betanzos, as was further recommended by CAUT and agreed to by McGill.

The second reason that Stansbury gave could only have been a reference to his not having completed his Doctoral thesis, for letters have been written by his students defending his teaching abilities, and on the academic level he is well known and respected, as was pointed out in

a Departmental memorandum circulated by Lipp. Betanzos was, to quote Lipp recently, invited to represent "McGill and our department in a symposium dedicated to Becquer in Toronto. He also was elected as a representative for the League of Canadian Poets as a representative for Quebec. Moreover he was elected a member of the Honorary Committee of the International Circle of Latin American Poets."

His academic reputation is, therefore, far from weak. As for his PhD Thesis, Lipp stated in his 'Report of Manuel Betanzos-Santos' that "to begin with, the Spanish Department, to my knowledge, never laid down any ground rules or minimum requirements for promotion."

DAILY STAFF

There will be a general staff meeting at 1pm today in the Daily office to make plans for the final issue.

Playoffs here we come

Last night McGill downed the Carleton Ravens 91 to 82 capturing the final playoff spot in OQAA basketball play. Big scorers for the title bound Redmen were Roseman with 21 points and Sandman who dropped in 17 points.

The McGill hoopsters started off with a bang by piling up a 14 to 6 early in the first quarter. The Ravens closed the gap and by half time the teams went into the dressing room only one point apart.

today

FACULTY OF MUSIC: Chamber music, Jerry Kuhl-trombone, Armas Maiste-piano. Free Redpath Hall, 9:15 pm.

SIC: For info and help, come see us. Union switchboard, 12-3 pm.

FENCING: Club Practice. Currie Gym, 7 pm.

P & OT: Open meeting, speaker Mr. Maurice Kershaw on Hypnotism. Everyone welcome. Martin Theatre, McIntyre. 8 pm. Business 7 pm.

DOPE-A-RAMA: We've got what you want for the long weekend, really. Union B23, 1-2 pm.

SANDWICH THEATRE: "A Man has his pride" - a feminist play. Theatre, 1 pm.

RADIO MCGILL INSOUND: 7 pm Skyline (talk show). Campus, 2-8 pm.

DEBATING UNION: Wanted: hostesses for Thursday, Friday and Saturday nite parties and debates. Music, drinks and guys from U.S. and Canadian Universities. Sign up. Union B42, all day.

SAVOY SOC: Full cast rehearsal. Moyse Hall, 7 pm.

OTHER DOOR COFFEE HOUSE:

Nel Besner, Mark Steve and Gordie. Union coffee lounge, 8:30 pm.
RADIO MCGILL: Insound-the fabulous Michael Nuss. 2-4 pm. Gnossos plays The Rolling Stones. 4-6 pm.

CAREERS IN PSYCH SEMINAR: Dr. H.P. Smith speaking on "Vocations in Industrial Psych." For all Psych. major and honors students. Stewart W2/3A, 4:15 pm.

SAVOY SOCIETY: Tickets on sale now, Union box office.

FRIDAY

UKRAINIAN CLUB: Jazz dance Sessions, Rms 457-458, 7-9 pm.

FACULTY OF MUSIC: Die winterreise-song cycle, Ian Simons-baritone, Charles Reiner-piano. Students \$0.50. Redpath Hall, 8:30 pm.

SIC: For info and help, come see us. Union switchboard, 12-3 pm.

ITALIAN SOCIETY: For ski trip tickets, contact Jack at 389-1857 or Lillian at 381-8215. Buses leave for Mont Habitant from Sauve Metro Station at 9:30 a.m. and return at 9:30 pm.

RADIO MCGILL INSOUND: 5 pm The City - the news week in review. Campus, 2-8 pm.

PGSS: Open meeting for the consideration of proposed amendments to the current constitu-

tion. Grad centre, 5:15 pm.

SAVOY SOCIETY: Full cast rehearsal. Moyse Hall, 7 pm.

CANTERBURY ANGLICAN CHAPLAINCY: Meeting to discuss folk mass. Yellow Door, 3625 Aylmer, 1 pm.

NEWMAN CENTRE: The Gospel in Renaissance art. Speaker: Keyserlingk. 3484 Peel, 7:15 pm.

MFS SPECIAL: Night of the Living Dead. PSCA, 7, 9, 11pm.

NEWMAN CENTRE: Friday nite supper. 3483 Peel, 6:15.

SATURDAY

ASS: Film: The Battle of Algiers. Union Ballroom, 7:30 pm.

RADIO MCGILL INSOUND: Phone in your requests at 392-8931. Campus, 12-6 pm.

POLISH CLUB: Diskotek. Union 8 pm to 1 am.

PGSS MIXER: "Beatle Bash" - members and guests \$0.25 cover charge. 3650 McTavish, 9 pm to 2 am.

MFS SAT. NITE INTERNAT'L 35: Closely Watched Trains - \$0.50. PSCA, 6, 8:15, 10:30 pm.

SUNDAY

CANTERBURY ANGLICAN CHAPLAINCY: Folk mas followed by wine and cheese. Back Door Coffee House, 985 Sherbrooke West, 5 pm.

NEWMAN CENTRE: Eucharistic celebration. 3484 Peel, 10 am and 8 pm.

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INTERNATIONAL STUDENTS' ASSOCIATION

EXECUTIVE ELECTIONS

March 1, 1971

Nominations are called for the positions of;

President
Vice-President

Treasurer
Secretary
Public Relation Officers

Nominations close Friday, February 26th, 1971 at 5:30 P.M.. Nomination forms can be left in the mailbox of the president at the I.S.A. Office B. # 40.

Note:

The only qualification necessary is an interest in foreign student affairs.

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World Jews demand

Let our people go

by Dave Rovins

"Two million Jews would leave the Soviet Union today if they could," asserted Luba Bershadskaya yesterday as she spoke out against the Soviet oppression of Jews. The member of the Moscow Jewish resistance, who served ten years in a Siberian labour camp, was addressing a meeting sponsored by the Student Struggle for Soviet Jewry.

Originally arrested in 1946 for knowing too many Americans, she was freed in 1956 but not permitted to leave Russia until 1970. This came about only after twenty open letters of protest had been sent to Soviet leaders, the UN, and the West demanding the right for free emancipation.

Her cry of "Give me Siberia again or give me Israel" has since become the rallying cry of Jews throughout the world.

A question and answer period took place rather than a formal speech. Answering questions

about Jewish emigration she said "nobody can say why they let us go. Ten days after refusing me a visa, they let me go to Israel."

"There is a deep anti-semitism in Russia. Many Jews lose jobs and their money if they apply to go to Israel," she said. "The Jews are therefore the only people who are deprived of the right to study their own cultural heritage, in contrast to the Ukrainians, for example."

The Six - Day War and the increased Soviet anti-Zionism led to an increase in the number of applications of those wishing to go to Israel. "The Jews who remain are treated like strangers," Miss Bershadskaya said.

The former Siberian inmate denounced violence and the Jewish Defence League: "we don't need such publicity, we need help. We are against violence and militant action—peaceful means are the best," she concluded.

"Public opinion can influence the Russians as they don't want to lose prestige" she replied to a question. Asked about the concentration camp in Siberia, she answered "everybody in the camp was equally hungry."

Miss Bershadskaya noted that "it is hard to adjust to living in Israel: it's hard to learn to be free." She now lives in Haifa and is currently touring and lecturing in North America.

CEGEP to move to Mac?

by Linda Wall

McGill's MacDonald campus will house Montreal's third English-language CEGEP next fall if arrangements made by the CEGEP to rent space on the campus are ratified by the Quebec government.

John Abbott College, the newly-formed CEGEP, has made arrangements with McGill to occupy surplus space on the MacDonald campus in Ste. Anne de Bellevue next September.

Negotiations with the Quebec Department of Education and McGill have been going on for 10 weeks.

The department of education has agreed to finance the new CEGEP. The Quebec cabinet, meeting last night, was expected to ratify this agreement.

"This college is intended to serve the needs of the Lakeshore community," explained Robert Layton, Chairman of the Board of Directors of the new CEGEP.

"John Abbott will offer a 1st-year college equivalent (E-1) year, with space for 1000 students," he said.

MacDonald college itself will therefore cease to offer the E-1 year. It will continue to offer the E-2 year in Science, however, with an expanded curriculum.

The following year, 1972-73, John Abbott College will also take over the E-2 programme, raising its enrollment to approximately 2500 students.

While there is room on the MacDonald campus for 1000 John Abbott students next fall, McGill has made no promise to provide additional room to accommodate 2500 students for the 1972-73 school year.

"If McGill cannot promise us the room for 2500 students on the MacDonald campus, we shall have to look elsewhere for space," said Mr. Layton.

"We may have to rush into a program to build a new college in the Lakeshore."



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NOTICE OF OPEN MEETING OF THE STUDENTS' SOCIETY

There will be an Open Meeting of the Students' Society on Monday, March 1st., 1971 in the Ball Room of the University Centre at 1 p.m. The purpose of the meeting is to consider the following amendments to the Students' Society Constitution:

ARTICLE VI—FEES

- 1) All fees paid by members of the Students' Society shall be based on the value of the 1965 dollar adjusted annually to the cost of living index, as determined by the Dominion Bureau of Statistics each January 1st.
- 2) Members of the Students' Society enrolled in schools or faculties the majority of whose students are candidates for their first university degree or diploma shall be required to pay an annual fee of \$24.00 to the Students' Society, except members of the School of Graduate Nurses proceeding to a degree of B.N., who shall pay an annual fee of \$14.50.
- 3) All other members of the Students' Society shall be required to pay an annual fee of \$14.50 to the Students' Society, except partial students taking less than three courses, who shall be required to pay an annual fee of \$10.00.
- 4) The above sums shall be collected by the McGill University Cashier with the regular tuition fees.
- 5) The Secretary-Treasurer of the Students' Society shall receive these fees from McGill University and deposit them with a chartered bank or with the University.
- 6) Members of School and Faculty Societies listed under Article V above shall pay an annual fee to their respective Society, as determined by that Society, to be collected by the University Cashier with the regular tuition fees and transferred to the School or Faculty Society concerned.

Sub-amendments to the Students' Society Constitution:

ARTICLE VI—FEES (Delete and replace with:)

- 1) Members of the Students' Society enrolled in schools or faculties the majority of whose students are candidates for their first university degree or diploma shall be required to pay an annual fee of \$27.00 to the Students' Society, except members of the School of Graduate Nurses proceeding to a degree of B.N., who shall pay an annual fee of \$17.50. Members of the Students' Society holding the D.C.S. (Diploma of Collegial Studies) shall be considered to be proceeding to their first University level degree, for the purposes of this article.
- 2) All other members of the Students' Society shall be required to pay an annual fee of \$17.50 to the Students' Society, except partial students taking less than three courses, who shall be required to pay an annual fee of \$13.00.
- 3) The above sums shall be collected by the McGill University Cashier with the regular tuition fees.
- 4) The Secretary-Treasurer of the Students' Society shall receive these fees from McGill University and deposit them with a chartered bank or with the University.
- 5) Members of School and Faculty Societies listed under Article V above shall pay an annual fee to their respective Society, as determined by that Society, to be collected by the University Cashier with the regular tuition fees and transferred to the School or Faculty Society concerned.

Submitted by:
Kevin O'Connell M.B.A.I.

ARTICLE VI—FEES

- 6) Members of School and Faculty Societies listed under Article V above shall pay an annual fee to their respective Society as determined from time to time by referendum of that Society. These fees shall be collected by the University Cashier with the regular tuition fees, and transferred to the Regular Committee for which they were collected upon receipt by the Secretary-Treasurer of the Students' Society from that Committee of the official auditor's report for the preceding fiscal year. The accounts must be audited by accountants approved by the Students' Society and the University.

Submitted by:
Robert J. Wheatley B. Comm. III

ARTICLE VI—FEES (Delete and replace with:)

- 1) Members of the Students' Society enrolled in schools or faculties the majority of whose students are candidates for their first degree or diploma shall be required to pay an annual fee of \$24.00 to the Students' Society, except members of the School of Graduate Nurses proceeding to the B.N. degree, who shall pay an annual fee of \$10.00.

(Delete and replace with:)

- 3) All other members of the Students' Society and partial students taking less than three courses shall be required to pay an annual fee of \$14.50, except students registered in the Graduate Faculty, who shall be required to pay an annual fee of \$10.00.

Submitted by:
Richard M. Hart M.B.A.I.

ARTICLE VI—FEES

The amendment to Article VI be sub-amendment by deleting sub-paragraph (1) thereof.

Submitted by:
Avram Fishman B.C.L. II

ARTICLE VI—FEES (Delete and replace with:)

- 1) Members of the school and faculty societies under Article V (1) (a) shall be required to pay an annual fee of \$24.00 to the Students' Society. All students subject to a Students' Society fee shall each be assessed a two dollar surcharge for the period of the first fiscal year following the ratification of this amendment; after this additional two dollar surcharge has been levied for one year, this sub-amendment shall lapse.

(Delete and replace with:)

- 2) Members of the Students' Society, except those in the College Equivalent Programme, enrolled in schools or faculties the majority of whose students are candidates for their first university degree or diploma shall be required to pay an annual fee of \$24.00 to the Students' Society, except members of the School of Graduate Nurses proceeding to a degree of B.N., who shall pay an annual fee of \$14.50.

(Add:)

- 5) ... or invest such monies in Government of Canada short term Treasury Bills.

ARTICLE XI—FINANCES

- 1) The finance Committee shall be responsible for presentation to Council at its first regular meeting each year a statement of Financial Policy, as well as an overall Operating Budget for that year. No individual budgets will be considered by Council until the Operating Budget has been approved. In addition to the above the Finance Committee is responsible for the maintenance and updating of the Finance Regulations.
- 2) Students' Society committees and organizations requesting Students' Society money shall be required to submit a budget to the Finance Director. No such committee or organization shall receive funds unless its itemized budget has been approved by Students' Council.
- 3) All cheques drawn against the Students' Society account shall be signed by the Comptroller or his alternate. The Secretary-Treasurer shall first satisfy himself that the expenditure has been authorized in the budget approved by Students' Council.
- 4) An annual financial statement for the past fiscal year of the Students' Society (June 1st to May 31st) shall be published in the McGill Daily before the 15th of November.
- 5) The accounts of the Students' Society shall be audited annually by accountants chosen by Students' Council and approved by McGill University.

ARTICLE XI—FINANCES (Subamendment) (Delete and replace with:)

- 1) Each year at the first regular meeting of Council (not a summer committee session) called after July 1, the Executive shall place before Council for its consideration a definitive policy statement indicating priorities and objectives. Before Council can proceed with any regular business this policy statement must be debated and disposition ratified. The Finance Committee shall present, before the next regular meeting of Council, a statement of Financial Policy within this detailed policy framework of objectives, as well as an overall Operating Budget for that year. No individual budgets will be considered by Council until the Operating Budget has been approved. In addition to the above the Finance Committee is responsible for the maintenance and updating of the Finance Regulations.

(Delete and replace with:)

- 2) Students' Society committees, excluding standing committees enumerated in Article V above, and organizations requesting Students' Society money shall be required to submit a budget to the Finance Director. No such committee or organization shall receive funds unless its itemized budget has been approved by Students' Council.

Submitted by:
Errol David Naiman, B.Sc. IV

N.B. UNDERLINING DENOTES CHANGES FROM THE AMENDMENT TO THE STUDENTS' SOCIETY CONSTITUTION PUBLISHED ABOVE. THE MATTER OF WHETHER OR NOT THE STUDENTS' SOCIETY SHOULD BECOME INCORPORATED WILL ALSO BE DISCUSSED FOR A REFERENDUM

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MISCELLANEOUS

SKI MADONNA WITH ENGINEERING SKI CLUB Friday Feb. 26 - for \$8.00 sign up in McConnell Rm. 616.

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STUDENT TRAVEL AGENT: Madeleine Rosenberg, Atlantic Pacific Travel, reservations promptly arranged, groups or individual. Home Tel. 681-8641. Bus. Tel.: 735-4181.

P. & O.T. OPEN MEETING: Thurs. Feb. 25. Speaker: Maurice Kershaw. Topic: HIVP-NOSIS. Martin Theatre, Medical Building. 7 P.M. - business; 8 P.M. Speaker. Everyone welcome.

REWARD \$50 FOR BEST PRANK pulled on any other University during Engineering Week March 1-6.

PGSSKI BROMONT Tuesday March 2nd, 8.00 A.M. — 6.00 P.M. Transport and touts \$6.00. Tickets from Grad Centre, 3650 McTavish.

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To study communities Blacks to meet in town

by Phyllis Ball

One of the major developments to come out of the nationwide convention of black people held in Toronto last weekend was the formation of a National Black Action Committee. This committee, which will concentrate on co-ordinating the efforts of Canadian blacks to achieve effective liberation, will hold its first meeting in Montreal next May.

Fourteen McGill students, all members of the Black Students' Association, attended the convention. Bob Stephens, co-chairman of the BSA, emphasized that for him the convention pointed out the need for blacks to help their fellow blacks by working in the communities.

"We must incorporate the energies of all the young revolutionary groups in Canada toward the creation of a national black awareness," Stephens said.

The convention of two thousand people from all classes and age groups resolved that the energies of black associations across Canada be concentrated in five general areas: housing, employment, education, health, and the role of the black woman.

One of the most successful panels of the convention, Stephens felt, was entitled, "The Role of Black Women in the Struggle." "This panel studied the relationships between black men and women, and showed how male chauvinism is stopping women from playing the role that they should in black liberation",

Stephens pointed out.

The convention also unanimously resolved to give support to the betterment of educational standards of black youth. "We must start doing more for the black community," Stephens commented. He would like to see schools run by blacks dedicated to establishing a feeling of unity among all blacks by emphasizing their unique black heritage.

"For too long blacks have been forced to attend schools organized and run by whites," he added.

The convention expressed solidarity with the five black students involved in the 1968 occupation of Sir George Williams University, who after two years have not yet succeeded in bringing their cases to trial.

Not only were the blacks given discriminatory bail — \$5,000 as compared to the \$1,500 white students had to pay — but their cases have been automatically remanded every two months without discussion," Stephens charged.

The expense of returning to Montreal every two months for a court appearance became unbearable for blacks now living outside Montreal, he said. Most finally gave in and agreed to the deal the Crown wanted them to accept — they pleaded guilty to a charge of occupation and paid a fine of \$1,000. Only five black students are still demanding to be tried on the original charges.

Rosie Douglas, one of the leaders of the occupation, has been asked to plead guilty to the same charge of occupation, Stephens added, but he would have to pay a fine of \$15,000.

Douglas was one of the keynote speakers at the Toronto convention. He stressed the importance of linking the problems of Canada with those of the West Indies and of South Africa, and uniting to form a common front.

One of the panels discussed the drug problem in the black community. "We're not yet at the American stage where there are distinct ghettos for blacks in the cities — we're still more spread out" Stephens said. "Still there is a drug problem in certain poorer black areas. It is important to stop this from developing into something major."

Another issue raised at the convention concerned discriminatory housing, particularly in the Toronto area. The delegates resolved that landlords who refused to comply with the Bill of Rights should be subject to a stiff fine.

The convention also voted to actively continue in the formation of a National High School Organization, begun earlier last year.

Conference and travel expenses have left the McGill Black Students' Association \$500 in debt, Stephens revealed. "We'll have to hold another fund-raising drive this month to make up the deficit," he said.

Senate is confused

by Evelyn Schusheim

The presentation of the report of the Joint Committee on the Revision of Statutes resulted in lengthy debate and much confusion at yesterday's Senate meeting.

According to Professional Affairs Vice-Principal Stanley Frost, who chaired the committee, the report was an attempt to consolidate all changes made in the existing University statutes. He moved that these revised statutes be accepted and sent to the Board of Governors; and that the Board be provided each September with a copy of the statutes revised during the previous year.

Professor Trevor Lloyd claimed that the committee had in fact changed some of the statutes and that Senate should not give consent to the report. He urged Senate to go into a committee of the whole to discuss each clause.

Student senator Chris Portner agreed with Professor Lloyd and added that the report, being without

footnotes or explanation, made comparison to the original statutes difficult.

Dr. Edward Stansbury, Dean of Science, argued that footnotes were unnecessary since the committee's duty was to update the statutes. He claimed that "the committee has enormous files and notes and including them all would make the report into a book".

Professor Leo Yaffe moved that the report be tabled for one month during which time senators with objections could present them to the committee. This motion was at first defeated but after more discussion of the report, Senate reconsidered the motion and passed it.

Principal R.E. Bell commented on the debate, stating that Senate was not discussing the merits of the particular statutes but rather the revised edition of them. "We will deal with a document reflecting present statutes whether we agree with them or not," he said.

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No publication

Since this Friday is the one day that the administration grudgingly allows for a mid-term break, the Daily will not be published. Regular publication will resume on Monday, March 1st.

MCGILL DAILY

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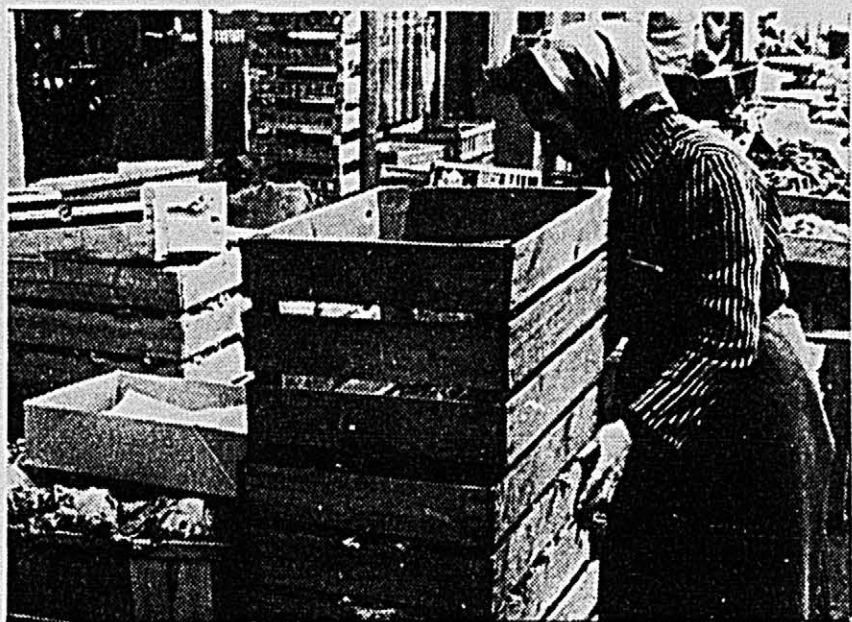
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Rock movies 1971: a music and a culture

by henry s. resnik

Rock is the backbone of the counter-culture. Movies and cameras are almost as important. Naturally enough, this has led to a vital art form: rock movies. Although the festival scene and the movie industry have soured, and you keep hearing that nobody will make rock movies again, we're likely to see a great deal more of rock on film — or on videotape and cassette.

Movies with rock scores aren't necessarily rock movies. *Easy Rider* is a counter culture movie of a sort, but the music is merely decorative. And in *Beyond the Valley of the Dolls*, the music is a vapid fume in the general air of cheap titillation. Meyer has little real sympathy with rock or the counter-culture; for him rock is nothing more than the rhythm of sex.

Help!, *A Hard Day's Night*, and *Yellow Submarine* made the music a much more intimate part of the whole than *Easy Rider*, but these aren't what one would readily call rock movies either. The best rock movies are documentaries. Among the earliest to reach a wide audience were *Don't Look Back*, a portrait of Bob Dylan on tour in England in May 1965, and *Monterey Pop*, which covered the three-day Monterey International Pop Festival in June 1967.

There are all kinds of rock movies, and any talk of categories is artificial at best. Nevertheless, an acquaintance with the form leads to at least one broad distinction: Some rock movies are principally vehicles for music; if they're well done, the music comes across in ways that are unique to the film medium. Other films examine the culture of rock more than they present the music itself; in this kind of movie, the music is always there, but it's somehow incidental. *Monterey Pop* shows us a great deal about the festival-goers, but the real thrust of the film is musical. Even when we're watching the peripheral action of the crowd the sound track continues with music. *Don't Look Back*, on the other hand, is a film about Bob Dylan; only a few songs are presented in their entirety, and even these are indifferently sung — Dylan is a tired, irritable, snotty little prince and musically way below par throughout the film. (It's nearly impossible to make a musically interesting movie about an event where the music wasn't very good; good music can easily be distorted, however, by sloppy film-making.)

Metro-Goldwyn-Mayer's recently released *Elvis — That's the Way It Is* embodies some of the worst aspects of bad rock movies. The film is little more than an elaborate advertisement for Elvis and MGM, but it's stupidly done. Like Elvis's fans, so many of whom in their appearances on camera seem afflicted with serious cases of spiritual malnutrition, all the film can do is gape. In the opening scene, which takes place in an MGM rehearsal studio, Elvis flashes a benignly cute smile and says, "Hello, Hollywood camera" — and there can be no question of who is in control. Later the film reaches the apex, or nadir, of its technical expertise when the camera locks in on Elvis during his appearance at the International Hotel in Las Vegas, then zooms in and out in a dull suggestion of sexual intercourse that leaves one with a headache.

The cheapest moment in this monumentally cheap film occurs when Elvis descends from the stage during his Las Vegas show and plows through the throngs who have been allowed to charge him. The whole thing is a setup for the film, of course; Elvis struggles the length of the proscenium and mounts the stage with a few spangles trailing seductively from his costume — sweating, triumphant, a mighty survivor of sexual combat. The only good thing about *Elvis — That's the Way It Is*, which was directed by Denis Sanders, is Elvis. And Elvis is magnificent, more powerful than ever as he sings twenty-seven numbers, still one of the most compelling of all rock performers.

The staged non-event, the absence of a critical sensibility, the bemused awe of the superstar, and finally unmotivated technical tricks are earmarks of badly made rock movies, and *Let It Be* — which shows the Beatles in a couple of rehearsal sessions, then in a sluggish concert on the roof of their Apple headquarters in London that was obviously planned as a way of rescuing the film from total dreariness — has all these qualities without the virtue of an interesting performance. It even has consistently poor color. The film's only plus is that it affords an occasional glimpse of the Beatles themselves, then so close to breaking up that they all seem to be hiding from the camera.

The *Elvis* film and *Let It Be* are both essentially musical, but neither one makes the slightest move toward enhancing the musical performance it records. *Monterey Pop* represents a distinct rock movie genre — the festival film — but it's also a landmark in the transference of live musical performance to the screen. How does D.A. Pennebaker get such amazing results? Perhaps most important, Pennebaker has an unfailing sense of himself as an artist; superstar egos don't faze him. He has a knack, too, for filming what he finds, rather than trying to impose a preconceived sense of what he wants to see. Filming the 1965 Dylan tour as a musical event would have been a disaster; Pennebaker realized that the music was less important than

Dylan, and he didn't hesitate to show Dylan at his worst. The *Monterey* festival, on the other hand, was one of the great moments in the history of rock — the public debut, in a way, of the San Francisco sound. The music, the weather, and the vibrations were right, and the film is completely in harmony with them.

Pennebaker improves on *Monterey Pop* in the soon-to-be-released *Sweet Toronto*, made during the twelve-hour Toronto Rock 'n' Roll Festival of September 1970. Here Pennebaker has scrapped the familiar one-or-two-songs-to-a-group approach, selected a limited number of performers, and focused on whole sets. He's been even more selective in his choice of musicians; although the festival included a wide variety of styles, Pennebaker presented the roots of rock embodied in Bo Diddley, Jerry Lee Lewis, Chuck Berry, and Little Richard — all of them in top form — but then juxtaposed this with an unusual blues set by John Lennon, who made a surprise appearance, backed up by Eric Clapton, and a fantastically weird, yet interesting, moaning and wailing number by Yoko Ono. The result is dazzling.

The singular triumph of *Sweet Toronto* is the perfection of what Pennebaker calls the "line" of music and film — a continuing visual and musical composition itself. Interestingly, though, this can have an almost enervating effect, an immediate consequence of the principal difference between live and filmed rock performance. Filmed rock presents a unique vision of the live performance itself, but it's didactic and intense. Live concerts are mitigated by the distractions of the crowd, the amplification system, and other environmental factors excluded from filmed versions, and when they're performed outdoors, at least they're likely to be much less exhausting. In the case of *Sweet Toronto*, the difference seems to be between an emotional catharsis and a good high. Partly because the film concludes with Yoko's extraordinary "thing," one leaves it numbed and mystified; this can't have been true of those who heard the live concert.

Another festival film, Michael Wadleigh's much-touted *Woodstock*, suffers terribly in comparison with Pennebaker's films, for *Woodstock* rarely makes real contact with the music. This is partly a reflection of the performances — Hendrix's "Wild Thing" at *Monterey* was infinitely better than even the double-barreled "Star-Spangled Banner" of *Woodstock*. But *Woodstock* tries to make up with technical flashiness what it lacks in art. The split-screen technique in *Woodstock* actually detracts from the music, and the best moments are the most straightforward — Sha-na-na's frenzied "At the Hop" and the shot of Richie Havens's foot during "Handsome Johnny."

Woodstock is essentially a film about an event, however, and on this level it's more successful. Its scope is huge, and it conveys the sense people had of being together — much more attention is paid to life-style, community, and dope than in any of the Pennebaker films and the film exudes a benevolent euphoria. To a great extent, of course, this euphoria is the result of distortion.

Gimme Shelter is also about an event, the Rolling Stones' free concert at the Altamont Speedway near San Francisco on December 6, 1969, four months after *Woodstock*. Some say that Altamont, an epic disaster in which all the beautiful groovy people turned ugly and mean and at least one was murdered, marked the end of the peaceful and loving "Woodstock Nation." This may be an inflated interpretation, just as the *Woodstock* Nation was an inflated myth, but there can be no doubt that Altamont was brutal and violent and that the Maysles brothers and Charlotte Zwerin have managed brilliantly to capture this mood on film.

The murder of a young black man by one of the Hell's Angels whom Jagger had hired to be the concert's security guard has been widely reported, and at first one wouldn't expect any real suspense in *Gimme Shelter*. We know at the beginning that we're going to see a murder; we know that Altamont was ugly; we know that the Maysles caught the murder on film and that the film was subpoenaed as evidence in court. Yet Maysles/Zwerin have focused the entire film on this climactic moment, and their masterful editing has created the jarring and surprising impression of a headlong rush into satanic darkness.

But there is something terribly wrong with *Gimme Shelter* despite its technical brilliance. As many critics have already argued, this is an amoral film that lacks critical judgment in a situation that demands a moral response. Everything is sacrificed to editing, pace, and structure — the film's implicit purpose is to dramatize the murder as effectively as possible. No one ever questions why the Angels were hired — doubtless to satisfy Mick Jagger's cynically vaunted impression of himself as a street-fighting revolutionary. Nor is it ever mentioned that the film-makers themselves were hired partly in order to make the free concert profitable through the proceeds of the film. Part of the problem is the Maysles' fawning acceptance of the Stones. More than anything else, the film is a humble tribute.



Yoko Ono and John Lennon's "fantastically weird" number in Pennebaker's "Sweet Toronto" — "Improves on 'Monterey Pop'."

Relatively few rock movies have set out to explore specific aspects of the rock culture, but *Groupies* was inevitable, and it may well be unique. No one need brother, at any rate, to make another film about the sex-crazed rock fans whose sole purpose in life is the ultimate unity of musician and audience — *Groupies* is perfect. There is plenty of music in the film — by Alvin Lee and Ten Years After, by Joe Cocker, Spooky Tooth, Dry Creek Road, and Terry Reid — but it's somehow peripheral, though capably filmed. The groupies themselves, a dozen or so, including a few male homosexuals, are much more vivid than the music.

The photography and direction by Ron Dorfman and Peter Nevard focus constantly, and in highly inventive ways, on a dozen or so groupies, but his isn't the mindless acceptance that one finds in lesser rock movies. Rather, Dorfman and Nevard have created a series of endearing caricatures. In one scene the camera watches a groupie putting on her makeup from a distance of about an inch — throughout the film, close-up is used in a tremendously witty manner. Another scene allows a totally stoned homosexual groupie to ramble on and on to various rock singers in a backstage room where he is trying to find a partner for the night, and the result is an intensely intimate sense of character. One of the funniest scenes in the hilarious film shows a groupie named Cynthia P. Caster combing a huge mass of frizzy hair, totally deadpan, and explaining in detail how she makes plaster casts of the rock stars' genitalia.

Groupies doesn't judge, although it suggests that groupies are pathetic; the film offers some broad insights into the rock culture, however, and for this reason alone it's an important document. "Wherever I go there's music," says a California baby-groupie as she embarks on a new "trip" in an airplane. "Everybody in America is bisexual," announces one of the groupie males matter-of-factly. And, most trenchant of all, from a girl in New York: "You get to screw the prettiest boys; you get to smoke the best dope; you get to meet the most far-out people. I don't know — it's magic, it's really magic."

Consciousness at McGill this year

by mike prupas

My bedroom is suspended atop an ancient apartment building, built by men of the pre-World War I generation who knew that a good way to make a big buck in the building trade was to exploit the aspiring middle class's passion for aristocratic substance and solidity. The building still feels and looks sturdy; worthy, even now, of being the ancient Lady of Pine Avenue and the honorable mistress of the Sir Arthur Currie Gym across the street.

If there once was a passion on the part of the building's residents to join their fate with that of the proud British Empire it is long since gone. Professors with names like McGovern and Grosvenor have been replaced by students of McGill and employees of the Royal Victoria Hospital with names like Anglin, Lou and Krystophos. The passion to be the respected and very powerful Lady to the imperial power across the street is no longer the collective libidinal force of the squat building's tenants.

The cracked brick and weathered concrete structure fears its imminent domination by the steel-girded high rises which are creeping steadily up Durocher and Aylmer streets. In the same way subconscious impulses of the old Lady's population lead them to cringe with unremitting fear of the computers and the automatic heart pumps which turn their creative desires into adolescent pipe dreams.

In recent years there had been an outburst of feeling amidst the smell of burning marijuana and half-decayed kitty litter which permeates the building's halls. The outburst was both an inner, personal quest and an attempt at inter-human communication. In its most visible form it was a protest against the takeover by the steel-girded high-rises and the computer-minds who knew nothing of material oppression and the absurdity of domination-motivated life. And in those days the passions of this building was tied to the passions of other buildings.

It had buried its imperial pride and cut ruthlessly away from its unholy alliance with its authoritarian chauvinist and long since impotent lover from across the street. It began preparing for an orgasm; an excruciating painful orgasm which it had not even scratched itself in fond remembrance of for many long years now. It now had friends everywhere. Down Durocher street, East along Pine, even within the very cells of that old bastion of the laboratory manipulators, McGill University, just a few blocks west. It even sensed that it belonged to something wider than this city, indefinable yet bursting inwardly and outwardly wherever and whenever people rediscovered the ancient passion to be oneself.

But, alas, that was long since past. The passion was still remembered on Pine Avenue, but there was no pulsing orgasmic desire for either introspective oneness with one's self or collective unity of the downtrodden. It had been a long, claustrophobic winter. True, some memory had motivated one resident to proclaim "Passion over Reason" as a Christmas message to all those who would venture past his front door. But, passion was the one ingredient that the air over Pine Avenue was lacking.

Passion, or whatever was left of it in September, was stolen by repeated barrages of violated and aggressive snow from a wrathful sky. It seemed that every second day the street would be hit by wave upon wave of crippling snow. The snow, rather than offering a clean blanket for creative expression served to rob the street of its energy.



Howling cars repeatedly raced their motors, squealed their wheels in fruitless attempts to get up the street while pedestrians rushed in to the protection of their apartments. No young kids stood on distant corners, pelting the treacherous motor-cars with well-aimed snowballs. No long haired freaks built buddhas out of snow on the hills of Mount Royal.

And no social science students occupied the Currie Gym and demanded that it open swimming and gymnastic facilities to the underprivileged families which live on McGill's peripheries.

No, none of these things had happened on Pine Avenue this winter, and none the moral feelings which are the guidepost of such actions were vibrating at McGill this winter. No doubt McGill 1970-71 had its share of political issues and moral problems which might have aroused passion in other days. Yet McGill students this year were in the same prostrate uncaring state as were the residents of my building.

Yes, in '68-'69 things were happening. But this time around students and faculty passively bowed their heads, not in search of the meaning of despair, but in acquiescence to an impossible-to-mold destiny. This, then, is the heart of the matter. McGill students have not suddenly developed an overriding and exclusive desire to be successful in the bourgeois world. What has happened is the agony of love/hate passion has become too difficult to handle for too many people. Knowledge and understanding of humanity has not decreased among students, they have only stopped taking their understandings, and thereby themselves, seriously.

The McGill Daily, as it has been this year, is a good example of this trend which has turned the residents of my building into carbon copies of the frustrated imperialists who occupied the same aging structure as late as twenty years ago. This year's Daily's problems had nothing to do with not being in the grand old tradition of the "Red Daily", as some people would have me believe.

Rather, this year's Daily was faced with a campus which didn't give a shit and was staffed with people, including myself, who didn't give a shit about carrying any thoughtful, be it serious or hilarious, matter to any kind of head. Attempts were made to raise issues and other issues were there to be exploited, but nobody was prepared to churn up their passion in order to make it intelligible to others or even to themselves.

Many of this year's Dailies lacked the kind of substantial content which would have made them a dynamic force. No doubt, a good newspaper can offer incisive perspectives on the material-metaphysical problems of its audience, but how can you create a good newspaper when both the writers and the readership have ceased to be concerned with questions about their being, questions which they have repressed into the deep recesses of their brains.

The decay of energy which McGill students and Pine Avenue have experienced in its most deathly form this winter can't get any worse, though there is no law which says that it must get better. If student consciousness is to become a social, moral and political force once again individual students will have to begin to take themselves seriously, or, at least, satirically. No amount of preaching from the pulpit of this newspaper, or idle dreams about the good old days can replace the beauty and pain of awakening; whether it be to a loved one (loved ones) or to the other half of your being. If people are truly unhappy about life at university then they should look into themselves, and into their friends, and reestablish their passionate nature as the first, but not the only fact of their existence. It is only by doing this that we can prevent the psychology of steel girders and automated brains from running us into the ground.

Lean and Hungry

George Kopp

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NEWSWEEK

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SAT. LATE SHOW AT 11.45 P.M.

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PRESENTS

**BOB DYLAN IN DON'T LOOK BACK
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BLACK PANTHER - OFF THE PIG**
TODAY 7:00 P.M. AND 9:30 P.M. IN PSCA

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S.S.U. - Sociology Students Union
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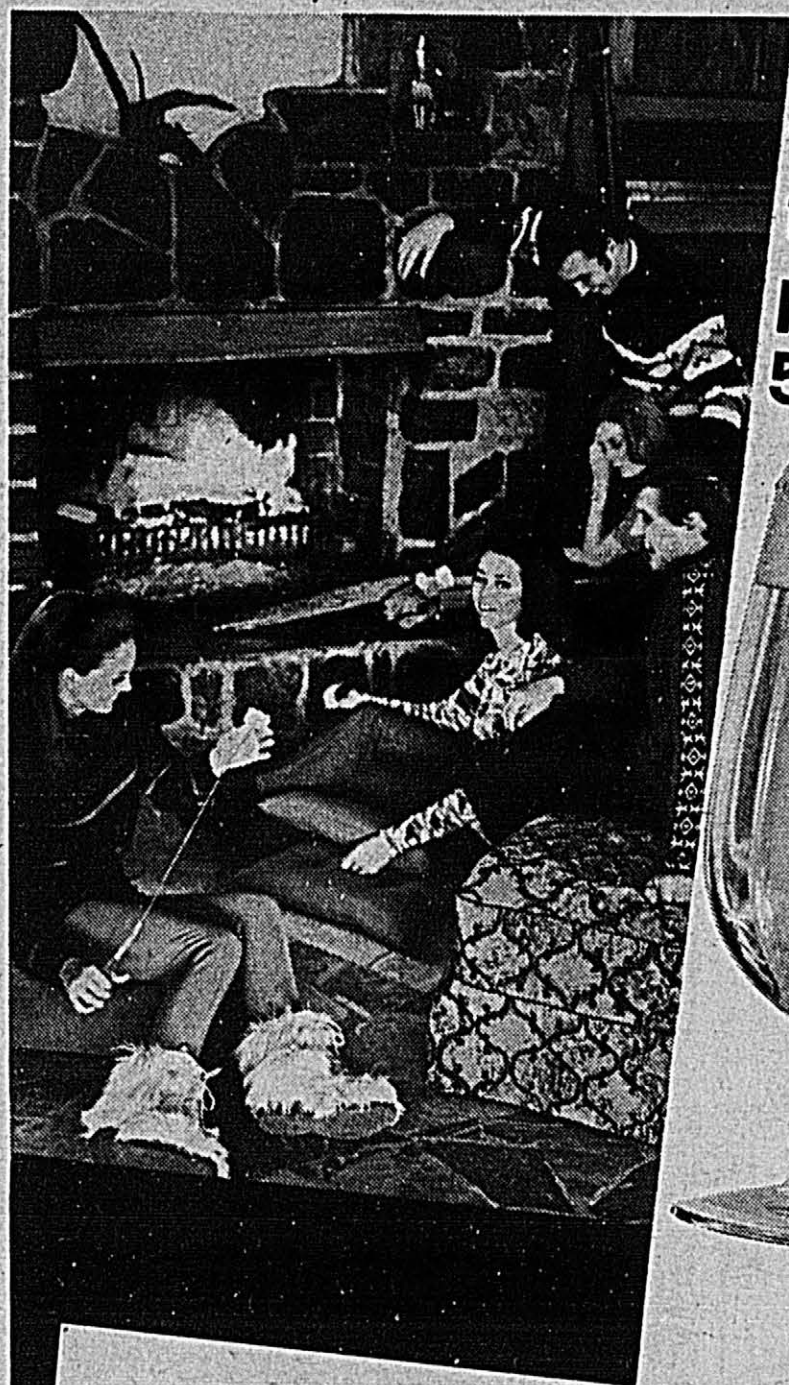
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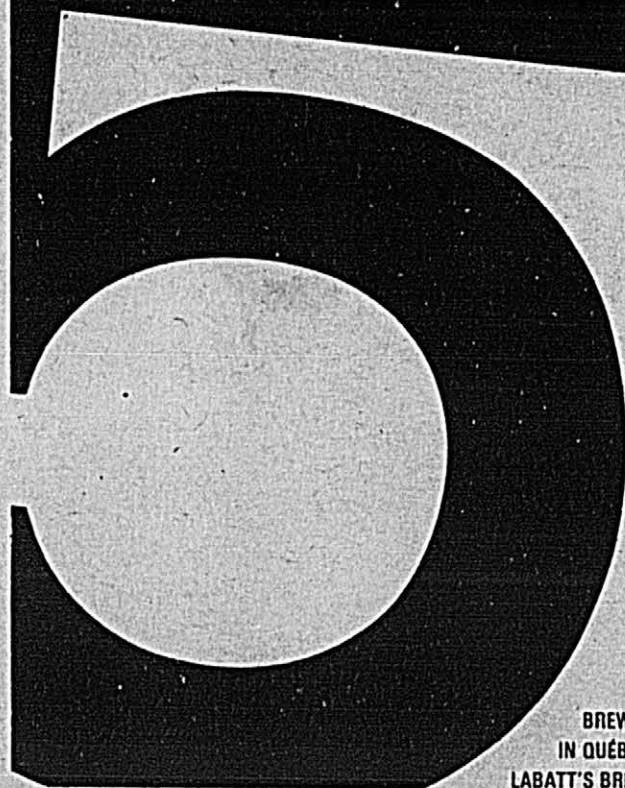
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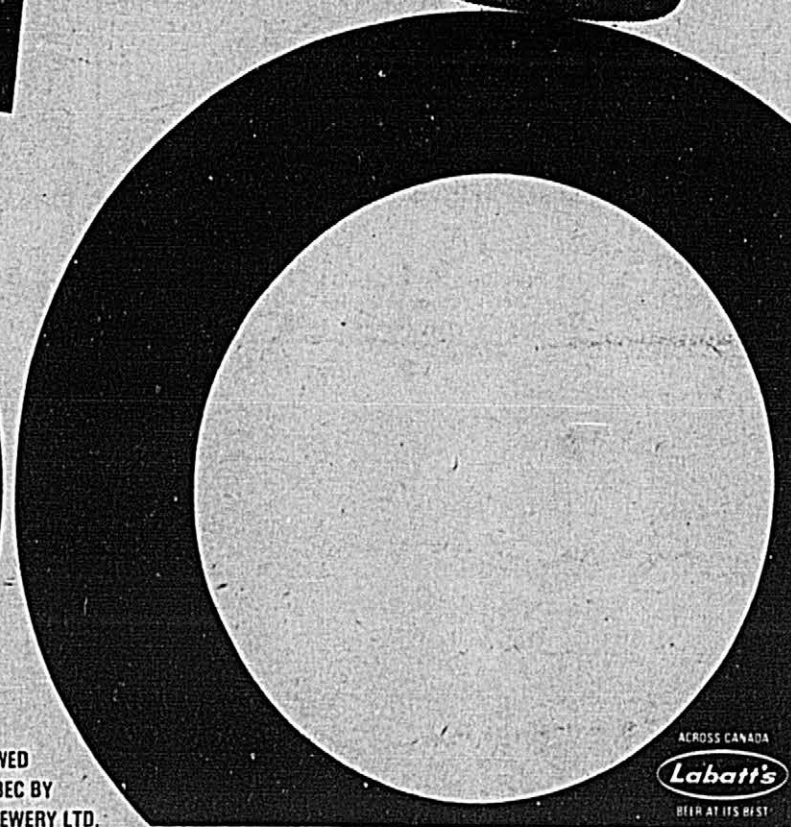


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